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LYRIC.

"WHAT NORAH SAID;"*
OR, THE REPLY OF
NORAH O'NEAL.

BY ARTHUR MATTHISON.

Is it lonely ye are then without me?
Only wait and I'll come bye and bye,
For meself's just entirely as lonely,
And darling, I give sigh for sigh.
If the glance of my eye's like the star, love,
If my voice sweetly sounds on your ear,
In your own looks of love my eyes brighten,
And my voice tender grows when you're
near.

Sure the nightingale's notes are delightful
When he warbles at night in the wood,
And if birds taught us colleens love's lan-
guage,
He's the sweet little birdie that could.
But it wasn't from him I learnt singing,
Not from nightingale, no, nor from dove;
'Tis my heart in my voice makes the music,
When I see the dear boy that I love.

Then, my darling, Oh! speak not of sorrow,
To her heart's core, your Norah is true,
She knows, Dennis dear, that you love her,
And Dennis, you know she loves you.
And would ye then wait till to-morrow?
Whilst the moon shines in heaven so bright,
And the lane and the kiss so convenient,
Won't I meet you, my darling, to-night?

MUSIC IN VIENNA.

It would appear, says the correspondent of the *Neue Berliner Musikzeitung*, that the disturbances and confusion of the political world have found a demoniacal echo in artistic circles; in the one case as in the other, we see naught save unsuccessful attempts at compromise, unavoidable provisional measures, and mischievous crises. The retirement of Herr Laube, manager of the Imperial Burgtheater, may already be regarded as an accomplished fact. A petition started in his favor by the younger members of the company to the Prince von Hohenlohe, Grand Chamberlain in Chief, was promptly suppressed by Herr Laube, who will leave Vienna in a few days. By the way, the petition was not signed by Mesdames Haitzinger, Hebbel, Gabillon, Herren La Roche, Rettich, Franz, Wagner, Meixner, Baumeister, Arnsburg, and the Brothers Kierschner. There is a report in some circles, ordinarily supposed to be well-informed, that, simultaneously with Herr Laube's retirement, Herren Sonnenthal, Lewinsky, and other artists of merit, will secede from the company for the purpose of opening under Herr Laube's management a new theatre. Considering the circumstances of the present period, however, it would be an insult to the brilliant tact so often exhibited by Herr Laube to suppose there is any truth in the report.—At the Imperial Opera-house, Signor Salvi still continues to hold the reins of management provisionally. But everything is in confusion, and the house is always empty, if we except the evening on which "Robert le Diable" was given, for the purpose of intro-

ducing Mdlle. Lucas as Helena in the ballet-scene. The lady was most enthusiastically applauded, the result partly of her decided Terpsichorean talent, and partly of her exceedingly prepossessing appearance.—At the Carltheater, a new comic operetta, entitled "Das Gaugericht," by Herr Zaytz, has achieved a decided success, due entirely to the fresh and melodious music, for the *libretto* is merely so much dead-weight of the dreariest description. Herr Zaytz himself conducted, and was loudly called for as early as at the conclusion of the overture, which went splendidly. The piece which pleased most in the operetta was the romance of the troubadour Gideon, sung with great warmth of expression by Herr Eppich. Offenbach's new operetta, "Nach dem Zapfenstreich," is to be the next novelty.—M. Bazin's opera, "Un Voyage en Chine," was produced for the benefit of Herr Rott, at the Theater an der Wein. It was exceedingly well received, yet, despite this fact, it could not be given the following day, as Herr Swoboda, who played the grumbling son-in-law, was attacked by a fit of hoarseness. The continual repetition of Herr Offenbach's larger operas, such as "La Grande-Duchesse," "Barbe-bleue," and "La belle Hélène," so exhaust the artists that it is almost impossible for them to go through a work which requires a tolerable amount of acting in addition to the singing. To speak the truth, moreover, the Viennese public are so utterly and thoroughly demoralized in matters of art that they take but little interest in a plot distinguished only for good common sense and with personages who, selected from our own times, walk about in ordinary every-day dress, and carry their respectability so far as not even to dance the *Can-can*. Though every member of the audience demurely acknowledges that an opera with such a plot is far superior to all the mythological and rubbishing parades of modern days, an opera of this description fails to draw, while directly the bills announce Herr Offenbach's "Coscolette," which has been performed Heaven knows how often, every box and every seat are gone before six o'clock in the evening.—Herr Rudolph Willmers has been offered the post of Professor of the Piano at the Conservatory of New York. He has accepted it. He receives \$400 for travelling expenses, and \$4,500 annual salary.

Schwander's Theatre at Rudolfsheim was opened on the 14th of September. It was established by Herr Sachse, a theatrical agent, for the purpose of training young persons for the stage. The bill on the first night comprised a motley collection of fragments from various operas and dramas, exceedingly well given by the aspirants for artistic fame. The enterprise bids fair to prove both useful and successful.

THE *Vogue Parisienne* gives the following details of the system by which La Diva Patti learns a new opera. Her brother-in-law is her master. Wherever she resides a piano is always placed in a room next to the private apartment, so that every note played on it can be heard by her. When a new *partition* is to be learned by her, her brother-in-law, without warning her beforehand, plays whatever airs he thinks likely to please her; and as though he were only playing for his own amusement, recommends the same air three or four times. Adelina's voice is soon heard in the next room, as it were echoing the *motif*. The professor continues and perhaps sings

the tenor, while he plays soprano on the piano. This seldom lasts many minutes. The door of the drawing-room is opened by Patti, singing all the while; she takes her brother-in-law's place at the piano, and now, thoroughly excited, studies the *partition* with all the ardor of her artist nature. In two days Adelina knows the music as well as the *libretto* of a whole *opéra*, and performs her part in it at the Italiens within a week of having received the score, with what triumphant success we need not relate.

MUSICAL TRAINING OF THE CLERGY.

The Rev. Sir F. Ouseley read a paper last week, at Wolverhampton, England, on the "Musical Training of the Clergy." He began by saying that he hoped the subject on which he was going to address them would prove of sufficient interest to secure their attention. Great improvement had been effected in Church music during the past twenty years. Many causes had contributed to this. In part it had been caused by the increased knowledge and hearty appreciation by the people generally of what was good. In part it was owing to the improved state of education generally; and in part, too, to the system which had of late years sprung up of special choral teaching. But there was still a higher cause than any of those he had mentioned which had led to improvement, for it was improvement not merely of singing only, but of a heartiness in singing. A great deal was also due to the energy and zeal with which the clergy themselves had entered into that work, and it was to the parochial clergy that they must chiefly look for the carrying out of all improvements in the choral services of their parish churches. (Loud applause.) Sir F. Ouseley went on to show that the practice of singing in connection with religious services had been handed down to us from the earliest times—for instance, our blessed Lord joined in the singing of hymns with his apostles, and we were exhorted so to do in the *Apocrypha*, where the harpers were harping with their harps.

Under these circumstances he might take it for granted that it was most desirable to improve our Church song, but the question arose what ought to be sung, and the way of singing it. Clergymen were the natural leaders of church psalmody, and this should go hand-in-hand with the professional leader whom it would be necessary to engage. There was, unfortunately, a great want of musical learning in candidates for holy orders, and in some persons there was a natural incapacity and a deficient ear for music which no amount of training would ever supply. He was the last to say that the person in whom such deficiency existed should be precluded from entering holy orders, for there were many other offices which he could perform, namely in preaching and visiting the sick, but under such circumstances the leading of the choir should be left to a more competent person, who should be carefully appointed. (Applause.) The reverend gentleman went on to say that few were incapable of musical training; then came the question, How could this be brought into being? To this he would reply that more attention should be given to musical training in our schools. It was true that great improvement had been made in this respect in schools, but still the musical element among the humbler and poorer classes might be developed fur-

* This charming ballad is published by C. H. Ditson & Co., 711 Broadway.